

WORLD'S HOME MAGAZINE.

ALL THE NEWS AND THE LATEST GOSSIP OF THE NEW YORK THEATRES.



Richard Harding Davis
Modest Concerning
Future of the Drama-
tized Novel — Does
Cable Hate His Own
Villain?—Plays That
Are Too Long.

If you should drive up to Richard Harding Davis and ask him if he thought the day of the dramatized novel was deepening into night you'd expect him to lean gracefully against a hitching post and reel off at least a column opinion, wouldn't you?

Here was a beautiful chance. A writer who has had his stories worked over into plays and made money out of both was now to make a running jump over the publisher and land plump on the stage!

Who was more likely to have an opinion on the subject than the man who is soon to set fellow story writers an example at the Bijou Theatre?

But Mr. Davis was a surprise and a disappointment. He wouldn't talk. That is, he wouldn't talk much. He shied at the question as if it was a Marion whitecap.

"No doubt," said he, "something interesting might be said in that relation, but I wouldn't think of saying it. It wouldn't do for me to talk about that. I mustn't."

And Mr. Davis switched himself with a light bamboo stick, as though to make himself behave. He was asked:

"I would be thought presumptuous."

Mr. Davis said this with a bitter smile, like that of a man trying to live down an undesired reputation. An attempt to dissuade him from this view was unsuccessful.

"Yes, I would," he persisted, cutting himself about the legs again. "It wouldn't do at all."

Mr. Davis gazed intently at the floor. The bamboo cane ceased its flagellation and was poking at scraps of paper. Obviously he was turning over something in his mind. Presently the cane resumed its chastisement, and whipped out the statement:

"I will say this: The dramatized novel would not be in very great danger of decline if it always had Gus Thomas to dramatize it!"

Saying which, Mr. Davis gave himself a good looking and turned to continue, with Henry Miller, the rehearsal of four chairs and a table.

The table was just an ordinary round, bare deal table. The chairs were equally plain. But they evidently represented articles of furniture which are to be rather sumptuous in the production of the nameless play. The table was in the center of the stage, and the chairs set close against it on the four sides.

There was considerable discussion as to whether a table is ever set in the center of a room.

novel. Mr. Cable is spending these eventful nights "behind the scenes," watching, with the careful jealousy of Hall Caine, every detail of the performance. Curiously enough, he appears to live in the atmosphere of the play. He is said to take such a humorously serious view of things that he shuns Frank Worthing, the villain of the piece, never deigning to give him a word or a look, although ready to chat and fraternize with other members of the company.

The audience was quite as ridiculously about Thursday night when it hissed Worthing with all the scorn and bitterness of Third Avenue. The queerest thing about it was that the hostile sounds came, from most part, from the lower floor of the house.

But Worthing shouldn't take this to heart. Even the "hissers" admit he's the best actor in the piece.

"I'm nineteen, Charlie."
"Are you sure, Mr. Smith, you haven't got your second figure upside down?"
—"The Cavalier."

FUNNY STAGE SOLDIERS.

Aside from Worthing as Capt. Oliver the "soldiers" in "The Cavalier" are about as far removed from the real thing as the toy shop from the battle field. The average soldier, and the average conception of the soldier, and the average stage manager, a most unique idea of military ethics. Between them they have the alleged soldier forever strutting and saluting, no matter where he is or what the occasion. Squads march in and out of houses and officers give commands loud and sharp enough to bring a parade ground. From private to brigadier, all seem to feel they must be stiff and stentorian for the audience may not believe they are soldiers. And as for the general of the stage army, he is so puffed up with self-importance that he seems in imminent danger of exploding. His style of speech reminds one of the pompous individual of vaudeville billed "The Great Something-or-Other," who gives imperious commands and utterances of famous personages.

It is about time that a war of extermination was waged against the type of stage soldier to be found in "The Cavalier."

"Where?" he was asked.

"In a saloon," was the prompt answer.

"Well," remarked Davis, with a laugh, "if the chairs and table were as empty as these, that saloon must have done a pretty poor business."

"A woman's face is your true woman's only looking-glass."
—"The Cavalier."

CABLE SNUBS THE VILLAIN.
George W. Cable, who wrote "The Cavalier," in which Julia Marlowe is running the gamut from hobo to hero at the Criterion, naturally believes and fondly hopes that the sun is not setting on the day of the dramatized

Kate Carew's Caricatures



THE STAGE AND THE NEXT WORLD.

TALK about gathering grapes from thorns and figs from thistles—Belasco has made a tragedy end happily! How's that for magic, messieurs? Talk about squaring the circle! And yet, in the popular flabbergastitude stirred up by "The Darling of the Gods" as a spectacle, and as a safety valve for Blanche Bates's boiling vitality, Belasco's most uncanny feat seems to have been overlooked. He has put a paradox into practice, turned logic topsy-turvy, and fooled the dictionary. A real tragedy with a happy-ever-after ending—who but the Simon Magus of Forty-second street would have dared to dream such a contrivance? But contrivances are Belasco's meat and drink. Talk about changing the leopard's spots! American audiences don't like tragedy. It may be sad, but it's a fact. It may be flying in the face of nine-tenths of real life, but the box-office must bow beneath the tyranny of the "happy ending."

"The Darling of the Gods" was tragedy of the gruesome kind, and it couldn't artistically be anything else. What was to be done?

"We'll lay the last scene in Heaven," said Belasco. Observe the beautiful simplicity of the idea. All things are righted in the next world—that's what we all like to think, and if we only had a glimpse of Desdemona loiling on a nice, dry cloud, in a becoming crown, her fingers wandering over the strings of a golden harp, we wouldn't feel half so bad over Othello's behavior.

Thanks to Belasco, we don't have to feel bad about Yo San for more than a minute or two. The sword thrust in that wonderful bamboo grove, with the great crimson sun blazing behind it, wrings our hearts at the time, to be sure; but soft! There is a happy land, far, far away, and the wailing Blanche is near the end of her thousand-year trip through the ghastly river of souls. Soft, again! She climbs through the rolling clouds, and lo! Heaven, and her lover's arms!

Not so bad for a tragedy, eh? But I do wish Belasco would reverse the process some day with a Madison Square Theatre French farce. What joy to contemplate the gay young husband simmering gently in—in the Other Place! KATE CAREW.

to you can run over it all you like; but you can't fry it!"

"But that last don't go," added Seabrooke, looking up at the Boer visitors and speaking so that only they could hear.

Whereupon Gen. Viljoen made a sign, which, interpreted means, "You've got a drink coming."

Seabrooke knows all those signs.

"Tea is the only beverage that goes with scandal."
—"The Altar of Friendship."

PERFORMANCES SHORTENED.

A quite general effort to "get a hustle on" has been made at local theatres this week. To save eight minutes—and incidentally the heads of the stage people—a \$1,200 ceiling has been discarded from

the production of "The Eternal City," and a new and lighter ceiling substituted. In order to make the performance of "Audrey" ten minutes shorter, four stage hands have been added to the force at the Madison Square Theatre.

Joseph Humphreys, general stage manager for Charles Frohman, avowed the long waits between the acts of "The Cavalier" Monday night, vowing he would "fire" the entire working staff and get a new one, with the result that things are now going more expeditiously. By persistent drilling of the scene shifters at the Herald Square Theatre the Mansfield performance has been shortened from 12:10 to shortly after 11. Mr. Belasco has also changed the running time of "The Darling of the Gods," so that Blanche Bates now gets to heaven much earlier than she used to.

SUNDAY CONCERTS.

For to-morrow evening's concert by grand opera stars at the Metropolitan Opera-house, Mme. Schumann-Heink, Mme. Fritz Schott, Mr. Dan and Mr. Scotti will be the soloists.

Sousa and his band will give concert at the Metropolitan Theatre at 3 o'clock Sunday afternoon, and at the Casino in the evening.

Creedore and his band will make motions and music at the West End Theatre Sunday night.

VAUDEVILLE OFFERINGS.

At Keith's Louis Wesley will make his re-appearance in vaudeville, and Mrs. Wynne-Winslow, St. Louis society woman, will make her New York debut as a singer.

The Colby family, Edwin Latell, the musical comedian and Sophie Burham, the sweet singer, figure in a good bill prepared for Pastor's.

Proctor's Theatre: The Russell Brothers will be head-liners at the Twenty-third street house. "Hoodman Blind" will be revived by the Fifth Avenue stock company. "Fallen Among Thieves" will be the play at the Fifty-eighth street house. "All the Comforts of Home" will be supplied at Harlem.

Charley Case will be the boss funmaker at the Newark house.

Mme. Eugenia Mantelli, formerly of the Maurice Grau company, will make her first New York appearance in vaudeville at Hurst & Seamon's.

New vaudeville figures appropriate to the holiday season have been added to the group at the Eden Musee.

Moth Miller, the Speedway champion and the only boy with a "tooth," will be on exhibition at Huber's.

PLAYS THAT REMAIN.

Attractions which continue are William Faversham in "Imprudence," Emme. Henslow in "The Cavalier," Criterion: Mary Mannering in "The Stubbornness of Gertrude," Garfield: Ethel Barrymore in "Country Mouse" and "Carrots," Savoy: Nat C. Goodwin and Maxine Elliott in "The Altar of Friendship," and "The Silver Slipper," Broadway: Mabelle Gilman in "The Mocking Bird," and "The Country Girl," Mrs. Osborn's Playhouse: "The Darling of the Gods," Belasco's Theatre: "The Eternal City," Victoria: Mrs. Fiske in "Mary of Magdala," Manhattan: "The Ninety and Nine," Academy

of Music: "Twirly-Whirly" and "Humming Bird and Onions," Weber and Fields: "A Country Girl," Daly: James K. Hackett in "The Crisis," Wallace's.

IN BROOKLYN.

The Montague will have Weedon Grossmith and Company in "The Night of the Party."

"My Friend from India" will be the offering by the Columbia Theatre Stock Company.

Amusements.

MADISON SQ. GARDEN. Adm. 25c. GRAND OPENING MONDAY Dec. 15. NOVELTY EXHIBITION CHRISTMAS FAIR AND STREET CARNIVAL.

Grand--Dan Daly NEXT WEEK--AMELIA BINGHAM "A Modern Magdalen."

14 St. Theatre. Mat. To-Day, 25c. to \$1. LAST DAY. MR. CHANCEY OLCOFF Old Limerick Town

CARNegie Hall. To-Morrow (Sunday) At 4. CREATOR

METROPOLIS. Evs. 8:15. Mat. Wed. & Sat. 2:15. A ROMANCE OF COON HOLLOW POP. MATINEE. SOUSA Regular Prices. Seats on Sale.

PASTOR'S 30 AVE. CONTINUOUS. DOLAN & LENHARR. ALL HUNTER & ALL. BELLE STEWART. MR. AND MRS. YOUNG

ATLANTIC GARDEN, Bowery, Orville. The Brownings, Yeager & Yeager, Hart & Beale, Lillian Hurt, Eckert's Little Lady Orch.

BIJOU. MABELLE GILMAN SAT. MAT. IN THE MOCKING BIRD. Seats ready for the Holiday Matinees.

WALLACK'S B'way & 20th. Evs. 8:30. Mat. 2:15. Last 2 Weeks. Mat. To-day & Wed. 2:15. JAS. HACKETT THE CRISIS

EDEN WORLD IN WAX. NEW GROUPS CINEMATOGRAPH. De Kolts the Wizard to-night at 9. N. STAR. Evs. 1975th St. MAT. TO-DAY. Next week--"ALASKA."

3 D AVE. MM. T.C.Y. A MONTANA OUTLAW. Next week--"ALASKA."

To-Morrow Night--William Morris's Big Concert.

Amusements.

HUBER'S MUSEUM. LALOO, THE WONDERFUL DOUBLE MARVEL.

TWO LIVING HYMAN BEINER MERGED INTO ONE. They are one, yet are two, with 4 arms, 4 legs, 4 feet, 4 hands, Prince Louis's Russian Comedies, Fat Lady, Human Billiard Ball, Olga, Snake Charmer, Midge Polkissman, Del. Kanoe, Handcut Wizard, Wismer, musical wonder.

J. J. Burke & Co. in "THE STUBBORNNESS OF GERTRUDE."

WILCOX & Bell, Mechan & McCarthy, George's Reynolds, Ada Jouch WEBBER PIANOS USED.

EMPIRE THEATRE. Broadway and 40th St. Evs. 8:20. Mat. To-day & Wed. 2:15. WM. FAVERSHAM IN IMPRUDENCE.

CRITERION THEATRE. Broadway & 42nd St. Evs. 8:15. Mat. To-day, 2:15. JULIA MARLOWE THE CAVALIER.

GARRICK THEATRE 35th St., near B'way. Evs. 8:25. Mat. To-day & Wed. 2:15. THE STUBBORNNESS OF GERTRUDE. MANNING. BY CLYDE PITCH.

NEWSYOP THEATRE. 34th St. & B'way. Evs. 8:20. Mat. To-day & Wed. 2:15. BARRYMORE A COUNTRY BOY. Preceded by "CARROTS."

KNICKERBOCKER THEATRE. B'way & 53rd St. Evs. 8:15. Mat. To-day & Wed. 2:15. GOODWIN--ELLIOTT IN "THE ALTAR OF FRIENDSHIP."

GARDEN THEATRE. 27th St. Madison av. Evs. 8:15. Mat. To-day, 2:15. E. S. WILLARD CARDINAL.

Madison Square Theatre, 24th St., at B'way. By Mary Johnston. Evs. 8:15. Mat. To-day & Wed. 2:15. AMERICAN 42d St. and 6th Ave. Evs. 8:15. Mat. To-day, 2:15. SLAVES OF RUSSIA. (Next Mon.) 25c. Next week, A Romantic Case. Ted Marks' Big Concert Sunday Night.

HERALD. Evs. at 8. Mat. To-day at 2. SQUARE. MR. MANSFIELD IN JULIUS CAESAR.

PRINCESS. B'way, 23rd St. Evs. 8:30. Last Mat. To-day, 2:30. HEIDELBERG. All Star Cast Monday.

CASINO B'way. 8:15. Mat. To-day & Wed. A CHINESE HONEYMOON. Next Sunday, SOUSA. New Programme. Seats on sale.

DALY'S A COUNTRY GIRL. LAST 3 WEEKS. KEITH'S B'way. BEST SHOW IN TOWN. 14th St. & 6th Ave. Evs. 8:30. 30-GRAND ACTS--30. Next week--"THE TWO SCHOOLS."

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Amusements.

PROCTOR'S TO-DAY. 25th St. & 6th Ave. Evs. 8:30. Mat. To-day & Wed. 2:15. Reserved Every AM & Eve. Full Orchestra. (Continues Vaudeville, Loop the Loop, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

5th Ave. Evs. 8:30. Mat. To-day & Wed. 2:15. (Uncle Tom's Cabin, Miss Crawford, Asa Lee Willard, All Favorites, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

125th St. Evs. 8:30. Mat. To-day & Wed. 2:15. (Uncle Tom's Cabin, Miss Crawford, Asa Lee Willard, All Favorites, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

ST. NICHOLAS. Evs. 8:30. Mat. To-day & Wed. 2:15. (Uncle Tom's Cabin, Miss Crawford, Asa Lee Willard, All Favorites, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

SKATING RINK. 125th St. & 6th Ave. Evs. 8:30. Mat. To-day & Wed. 2:15. (Uncle Tom's Cabin, Miss Crawford, Asa Lee Willard, All Favorites, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

THE NINETY AND NINE. 14th St. & Irving St. Evs. 8:30. Mat. To-day & Wed. 2:15. (Uncle Tom's Cabin, Miss Crawford, Asa Lee Willard, All Favorites, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

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West End. 14th St. & Irving St. Evs. 8:30. Mat. To-day & Wed. 2:15. (Uncle Tom's Cabin, Miss Crawford, Asa Lee Willard, All Favorites, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

Webster & Fields' MUSIC. Broadway & 2nd St. Evs. 8:30. Mat. To-day & Wed. 2:15. (Uncle Tom's Cabin, Miss Crawford, Asa Lee Willard, All Favorites, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

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VIOLA ALLEN. 14th St. & Irving St. Evs. 8:30. Mat. To-day & Wed. 2:15. (Uncle Tom's Cabin, Miss Crawford, Asa Lee Willard, All Favorites, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

CIRQUE THEATRE. B'way & 6th St. Evs. 8:30. Mat. To-day & Wed. 2:15. (Uncle Tom's Cabin, Miss Crawford, Asa Lee Willard, All Favorites, the Blooping Scamion, Fisher & Carroll, Keogh & Ballard, 15 Star Asia.

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